

the fantastic  
worlds of  
**EDGAR RICE  
BURROUGHS**

in this issue:  
**MOVIE TARZANS**  
**ERB: LETTERS TO A**  
**FRIEND**  
**DANISH TRANSLATIONS**  
**WAZIRI ORIGINS**  
**& LETTERS**



**Issue 5**



Issue Number 5 Winter 1977-1978  
EDITOR: PAUL NORMAN 113 Chertsey Rise  
Stevenage Herts England SG2 9JQ

All books for review, articles, artwork, correspondence etc., intended for publication should be addressed to the Editor. THE BRITISH EDGAR RICE BURROUGHS SOCIETY was founded to bring together by means of its publications all collectors and readers of the works of

Edgar Rice Burroughs (1875-1950). The Committee: FRANK WESTWOOD - Secretary; RODNEY JACKSON - Chairman; DOREEN MARCHANT - Treasurer; PAUL NORMAN - Publications Editor; MARTIN SMIDDY. The yearly membership fee is £3.00. All cheques, postal orders and money orders are to be made payable to THE BRITISH EDGAR RICE BURROUGHS SOCIETY. For membership rates outside the U.K. please write to the Secretary, FRANK WESTWOOD, c/o 92 CHETWYND ROAD LONDON NW5

ADVERTISEMENT RATES: Whole page £6.00    Half page £3.00    Quarter  
page £1.50    2p per word, minimum of twenty words.

Text and cover illustrations Copyright 1977 by THE BRITISH EDGAR RICE BURROUGHS SOCIETY

### CONTENTS OF THIS ISSUE:

Society rates, contents list etc.	page 2
Editorial	3
Who are the Waziri? by Peter Berresford Ellis	4
News and Views, compiled by Frank Westwood	5
Letters to the Editor	6
Tarzan of the Apes - An Anatomical Approach with regard to the Movies by Martin Smiddy	7
The E.R.B. Collector	15
Edgar Rice Burroughs - Letters to a Friend by Frank Schonfeld - Part 1	19
The Olympic Marvel by Doug Elmo Brooks - Part 1	23
Edgar Rice Burroughs Translations in Denmark by Dan Johanson	25
E.R.B. In Print	27

Covers: Front 'Chessmen of Mars' by Mike Brown; Back 'Weismuller' by Bob Hoare

# editorial

Here we are with the fifth issue of FANTASTIC WORLDS OF EDGAR RICE BURROUGHS knowing that during the past couple of years we have emerged as a major force in the worldwide promotion of E.R.B. activities, having become involved with the E.R.B. films and the latest TARZAN WEEKLY comic and through our continuing relationships with the major E.R.B. publishers and with the Burroughs Estate, E.R.B. Inc. itself.

The Society was formed as a result of enquiries by myself and Frank Westwood and Rodney Jackson of other parties interested in taking up the challenge of "Another E.R.B. Fan Club!" as one Camille Cazedessus Jr. was heard to say. As it happens, although there were then at least five publications in the United States alone, of these five two still exist, one of which is published so infrequently that we can confidently claim to be the only 'other' regular E.R.B. fan publication in existence in the civilised world!

This is in fact a reputation we are only too willing to live up to; we intend to carry on publishing four issues each year, and we have one or two surprises lined up for you, too. Before I draw the curtain on this little back-patting exercise, there is one thing I should add: we are publishing FWERB for you, the members. Whilst we can fill a hundred issues with bits and pieces we already have, we still want contributions, artwork, letters, articles, and, of course, feedback, to retain our paramount position.

Talking of feedback,

In this issue you will find Martin Smiddy's article on the screen Tarzans. His assessment of them is of necessity subjective and I would like to hear from you as to who is your favourite film Ape-man. I am a "true E.R.B. fan" and personally I think that those heavily-muscled men like Gordon Scott and Mike Henry, whom Martin and Gabe Escoe rate so highly, look absolutely ridiculous. The physique that my ideal Tarzan would have hasn't yet come up on the big screen, nor do I think it is likely to, although Ron Ely and Lex Barker are perhaps the closest. As far as I'm concerned, the best Tarzans remain firmly on the drawing board in the hands of people like Burne Hogarth, Alex Nino, Russ Manning, Boris Vallejo and Big John Buscema!

Sorry, Martin, it's nothing personal, I just don't like screen Tarzans. Perhaps a good start would be to get someone with BLACK HAIR? Now let's hear from you about your ideal Tarzan.

Well, moving on to my appalling cover on Issue Four - see my comments on your comments on page 6. I naturally stand by what I said in my editorial in the last issue and to reinforce that point may I suggest that you look at some of the covers done for the recent ORBIT and SPHERE editions of the Robert E. Howard novels by someone called P.A.J. and another someone called 'MELVIN'. These are stunning, excellent, eye-catching covers, and the senior editors at N.E.L. and UNIVERSAL TANDEN should think about engaging these two young men to put right everything that is wrong with their E.R.B. editions. At the time of writing I am waiting for my review copies of the two new Tandem ERBs, hopefully they will come in time for me to review on the books page, but I bet they aren't any better (cover-wise) than the last lot.

Hot news is that the English TARZAN WEEKLY fiasco is to go monthly in a little while. Maybe with a bit of luck the frequency of publication will be extended still further so that we only have to see it once a year! Perhaps we shouldn't be too unkind - one issue did have some Alex Nino artwork in it, and the last two have had Russ Manning, although it started rather badly with the caption "KORAK- SON OF TARZAN" above what was in fact a Tarzan story. My opinion is that it can only get better - especially when they let us start writing the stories!

That's all I have to say for this time, see you in Issue 6.

EDMUND PAUL NORMAN, Editor.

*Penman*

## WHO ARE THE WAZIRI?

by PETER BARRSFORD ELLIS

'It can seem but one thing - the Waziri have come back from the war - my faithful Waziri. They have restored what the Hun destroyed and are watching over our home until we return.'

- Tarzan in TARZAN AND THE GOLDEN LION (1924)

The Waziri were a fierce tribe of warriors, a Bantu speaking people, who loyally served John Clayton, Lord Graystoke, best known to them as Tarzan of the Apes, or 'The Big Bwana'. During one of his numerous adventures, Tarzan had become acknowledged chieftain of the Waziri and although he passed on the practical work of chieftainship to warriors like Muwiro, he remained their titular head. They lived and worked on his plantation in British East Africa and were fiercely loyal to the Graystoke family.

Such are the Waziri of the Tarzan books. Knowing Edgar Rice Burroughs' predilection with making obscure but factual references, it should come as no surprise to readers of the Tarzan novels to find that there is a tribe of Waziri in reality! This tribe, too, is a tribe of fierce warriors.

But the Waziri of real life are not an African tribe, if, indeed, tribe they can be called because, in the 1972 census, the Waziri totalled 560 000 people! No, the Waziri of real life occupy the lands of Waziristan in the North West Frontier Province of Pakistan.

Waziristan - the country of the Waziris - lies in a barren mountainous area, occupied by part of the Sulaiman Range of mountains, bordered on the north by the Kurran River and south by the Gomal River. It is a bleak area of 4,373 square miles.

In this inhospitable area, the Waziri grow maize, corn rice, millet, sugar cane, wheat, barley and raise goats and sheep. They also practice a widespread and refined weaving industry.

The capital of the Waziris is Wazirabad in the Gujranwala District, which was founded by Wazir Khan in the 18th Century. Today it is the centre of the Pakistan Western Railway, an important railroad junction in the lifetime of the country.

The Waziri people are divided into two tribes - the Darwaz Khel and the Mahsuds.

The Darwaz Khel are the more settled and progressive. With 252 000 people, they constitute the main tribe of North Waziristan. The Mahsuds, with 308 000, are dominant in the south.

The Mahsuds were inveterate raiders and fierce warriors who never submitted to British overlordship. From 1892 the Waziri were gradually brought under British rule but at the cost of a long and protracted guerrilla warfare. This North West Frontier Province became the scene of many large scale military operations against the Waziri tribesmen during the second half of the 19th Century. During one uprising in 1897, it took 35 000 British troops to quell them.

It is a popular pastime these days to examine Burroughs' works and try to find out the sources from which he developed his ideas, to try to recognise the influence of other writers' works in Burroughs' stories. I am as guilty as everyone else in this respect.

Here, however, we see that Burroughs has been doing some homework in his local library and, having discovered a fierce fighting tribe of warriors called the Waziri living in the North West Frontier of the Indian Continent, he has merely moved them, look, stock and barrel to British East Africa.

This does not, of course, detract from Burroughs' novels; nor does it change the image of the African Waziri in our eyes. But it is interesting and amusing to know that the genesis of the Waziri lies not in Africa but in Pakistan.

It also endorses my oft stated observation, that no writer writes in a vacuum. The ideas, events, characters that he/she puts in his/her books are gathered from experience, of things read, seen or experienced, placed together in a literary mosaic which, when finished, is often hailed as 'original'. But no writer is a pure inventor...writers are merely skilful adapters, utilising and reworking, and in that lies their genius.

COMICS

# WEIRD FANTASY

## BOOKSHOP

3 Lewisham Way, New Cross,  
London, S.E.14, England.

## Mudpies, not love, for Jane...

CARACAS — If you've ever wondered about happiness and Lost Lovers, Popeye and Olive of Tarzan and Jane — no dry card!

In an article on the love lives of comic strip heroes, "Venezuelan marriage" has concluded that their relations depend first of all on the weather.

Dr. Pedro Chacin Sotomayor wrote in a recent edition of the magazine "Roberto" "The only way for strip cartoonists to avoid a marriage and its wife and their families is, just to restrict their relationship and keep their sexual cooperation."

Dr. Chacin Sotomayor and his wife, Mrs. Sotomayor, the wife of the famous doctor, said that a close relationship might have destroyed Jane and Tarzan. Because she was a superwoman.

As for Tarzan and Jane, their love never got beyond the pre-marriage stage. According to Dr. Chacin "Until the arrival of Jane it was thought that the ape man's companion in the

face of the dark and voluptuous African woman was a racial discrimination (It must not be forgotten his family was from Little Rock, Arkansas).

Her presence in the jungle brought down all the theories for marriage. The doctor said that Jane was the greatest white man woman partner since throwing mudpies at her and fighting her with chewing.

Dr. Chacin says "Jane was the only one who had the same look as him: powerful, strong, powerful.

influence, credit cards — all will be exposed to the ordinary conditions of the common world — that, peace, good control," Dr. Chacin said. "The last is not so easy as it is said to be his friends."

Dr. Chacin, who has spent many years among married patients of a Caracas hospital as well as studying comic strip characters, said all serious characters are born with an unchangeable commitment to adventure — kape-Rash!

The above article is from The Rand Daily Mail, 2/1 Main St., Johannesburg, P.O. Box 1135, S. Africa. It was sent to us by one of our members Conrad Jo Freez.

Reactions and views to this article are on the next page of the Journal. Please feel free to write in with your own views on the subject.

## COMIC "ER"

By HOWARD REYNOLDS

**A FREE gift insured in a new children's comic has been branded a potential killer**

For the gift is a plastic bag. It has all the ingredients of a bomb, and carries no warning that such bags can cause explosion.

**Gift could be a danger to kids**

Decried as a "silly old gag," it has been argued with the first edition of *Thruw*.

## Hazard

But the bag, which appears to be a simple plastic bag, has been branded a potential killer. It has all the ingredients of a bomb, and carries no warning that such bags can cause explosion.

her eyes of the 12th edition. But, it is not a simple plastic bag, it is a plastic bag which carries a potential killer.

One of the 12th edition's features is a plastic bag which carries a potential killer. It has all the ingredients of a bomb, and carries no warning that such bags can cause explosion.

One of the 12th edition's features is a plastic bag which carries a potential killer. It has all the ingredients of a bomb, and carries no warning that such bags can cause explosion.

They were last seen in 1971.

Dr. Chacin Sotomayor said that a close relationship might have destroyed Jane and Tarzan. Because she was a superwoman.

As for Tarzan and Jane, their love never got beyond the pre-marriage stage. According to Dr. Chacin "Until the arrival of Jane it was thought that the ape man's companion in the

face of the dark and voluptuous African woman was a racial discrimination (It must not be forgotten his family was from Little Rock, Arkansas).

Her presence in the jungle brought down all the theories for marriage. The doctor said that Jane was the greatest white man woman partner since throwing mudpies at her and fighting her with chewing.

Dr. Chacin says "Jane was the only one who had the same look as him: powerful, strong, powerful.

influence, credit cards — all will be exposed to the ordinary conditions of the common world — that, peace, good control," Dr. Chacin said. "The last is not so easy as it is said to be his friends."

Dr. Chacin, who has spent many years among married patients of a Caracas hospital as well as studying comic strip characters, said all serious characters are born with an unchangeable commitment to adventure — kape-Rash!

The above article is from The Rand Daily Mail, 2/1 Main St., Johannesburg, P.O. Box 1135, S. Africa. It was sent to us by one of our members Conrad Jo Freez.

Reactions and views to this article are on the next page of the Journal. Please feel free to write in with your own views on the subject.

## ME! Self-portrait in words of famous Tarzan

Strip Artist BURNIE HOGARTH

I was born in 1911 on a cold day in December. Now that I think back, it was Christmas Day. When I was born, my mother named me Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan.

I remember that when my first education began, at the age of five, I loved candy and music. I fell in love with the teacher. Then, Mary, one of my little girlfriends in the class, took my mind off the teacher. I fell in love with Mary. I fell in love with Mary. I fell in love with Mary. I fell in love with Mary. I fell in love with Mary.

I was born in 1911 on a cold day in December. Now that I think back, it was Christmas Day. When I was born, my mother named me Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan.

I was born in 1911 on a cold day in December. Now that I think back, it was Christmas Day. When I was born, my mother named me Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan.

I was born in 1911 on a cold day in December. Now that I think back, it was Christmas Day. When I was born, my mother named me Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan.

I was born in 1911 on a cold day in December. Now that I think back, it was Christmas Day. When I was born, my mother named me Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan.

I was born in 1911 on a cold day in December. Now that I think back, it was Christmas Day. When I was born, my mother named me Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan.

I was born in 1911 on a cold day in December. Now that I think back, it was Christmas Day. When I was born, my mother named me Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan.

I was born in 1911 on a cold day in December. Now that I think back, it was Christmas Day. When I was born, my mother named me Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan.

I was born in 1911 on a cold day in December. Now that I think back, it was Christmas Day. When I was born, my mother named me Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan.

I was born in 1911 on a cold day in December. Now that I think back, it was Christmas Day. When I was born, my mother named me Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan.

I was born in 1911 on a cold day in December. Now that I think back, it was Christmas Day. When I was born, my mother named me Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan.

I was born in 1911 on a cold day in December. Now that I think back, it was Christmas Day. When I was born, my mother named me Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan.

I was born in 1911 on a cold day in December. Now that I think back, it was Christmas Day. When I was born, my mother named me Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan.

I was born in 1911 on a cold day in December. Now that I think back, it was Christmas Day. When I was born, my mother named me Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan.

I was born in 1911 on a cold day in December. Now that I think back, it was Christmas Day. When I was born, my mother named me Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan.

I was born in 1911 on a cold day in December. Now that I think back, it was Christmas Day. When I was born, my mother named me Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan.

I was born in 1911 on a cold day in December. Now that I think back, it was Christmas Day. When I was born, my mother named me Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan.

I was born in 1911 on a cold day in December. Now that I think back, it was Christmas Day. When I was born, my mother named me Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan.

I was born in 1911 on a cold day in December. Now that I think back, it was Christmas Day. When I was born, my mother named me Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan. She said she named me Tarzan because she was a Tarzan.

## Tarzan's back



THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

The movie, it is said, will be the greatest of all Tarzans, Johnny Weissmuller. The movie, it is said, will be the greatest of all Tarzans, Johnny Weissmuller. The movie, it is said, will be the greatest of all Tarzans, Johnny Weissmuller. The movie, it is said, will be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

THESE are the new Tarzan movie in the works. And the star is going to be the greatest of all Tarzans, Johnny Weissmuller.

## LETTERS

REACTIONS TO THE ARTICLE IN THE RAND DAILY MAIL  
...POSTSCRIPT NO. 1

MS TARZAN, FROM GREYSTOCK NOBILITY  
It appears that articles of the most blatant  
falseness are blindly accepted and reprinted  
('Not love for Jane' RDM March 14). I have  
for long suspected that newspapers lack the  
classic knowledge of the halcyon days of yore.  
How did the Son of Tarzan arrive on the scene?  
And Tarzan's family did not come from Arkansas,  
but were of the Greystock nobility of England.  
Jane's wars of Baltimore, Maryland, U.S.A. ...  
MEMBER OF THE BRITISH TWERP SOCIETY, S. Africa.

POSTSCRIPT NO. 2  
BUNTER CAME FROM GREYFRIARS  
While I am not sure whether Tarzan came from  
the Greystock nobility of England or not. One  
thing I am sure of and that is, Billy Bunter  
came from Greyfriars, England, which is  
perhaps just as important.  
MEMBER OF THE BRITISH TWERP SOCIETY, Florida,  
U.S.A.

POSTSCRIPT NO. 3  
COMMON INTEREST IN 'ORRY' MATTER  
In reply to 'Twerp' of Florida (RDM March 30)  
I would like to point out that ERB stands for Ed  
Niger Rice Burroughs, the creator of Tarzan. I  
am prepared to overlook 'Twerp's' facetiousness  
and, in fact would like to meet him as we appear  
to have a common interest in our version of  
'ORRY' matter ... MEMBER OF GREYFRIARS BOOK CLUB  
London, Joubert Park, Johannesburg, S. Africa.

Other letters from our members...

Thanks for issue No. 4. Now the first thing  
I saw obviously was the cover which showed  
Conan (see cover of Savage Sword of Conan  
No. 12) about to hack at the legs of a giantess.  
I'll save my comment for the moment. The next  
thing I saw was Paul Newman's editorial on poor  
cover art, Heav! Later he asks if there is  
anything we don't like "maybe the cover of issue  
4"; well I can only say it was appalling.  
Will Merriman, Kenilworth, Warwick...

Well, Will, the reaction to my 'appalling'  
cover was pretty well universal but not what  
I wanted. I expected to get panned for it,  
but I also expected a few of you to react by  
sanding in your own efforts, which is what I've  
been asking for for some time. Instead, all  
you do is throw brickbats at me...so maybe it  
was bad, but better than yours? Also, you  
should remember that my editorial was aimed  
at the 'professionals'. Anyway, point taken,  
I will confine my efforts to the inside pages  
from now on.  
Paul Norman, Editor and 'Amateur' artist.

Many thanks for Fantastic Worlds No. 4. They  
really do get better.  
Stan Boreston, Yardley, Birmingham.

I have just received the Fantastic Worlds of  
S.R.B. No. 4 - once again an interesting mag.  
full of info for the ERB fanatic and I like  
the illus from Jim Cashorn and the Green  
Mortson on the back cover.  
M. Henderson, Newcastle-upon-Tyne.

Thanks for my membership and the issue of  
Fantastic Worlds No. 4. Coincidentally  
following my visit to a local cinema to see  
THE PEOPLE THAT TIME FORGOT. It was really  
weird having a McBride as the hero, particu-  
larly as it was Thomas Billings in the book.  
Richard McBride, Leicester

I have only recently joined the Society and  
would like to thank you for Fantastic Worlds  
No. 4, which I thoroughly enjoyed reading  
(and particularly agreed with Paul Norman's  
comments on the covers of ERB's books.  
Carolyn Poles, Bucks.

I was a little disappointed with the cover of  
FW4 as I thought that the drawings on the  
front should have borne the names of those that  
they represented. I can only guess that they  
are from the book Mahars of Pellucidar, as the  
man is wielding an axe, but quite probably I  
am wrong.  
Barry Stubbsfield, Queensland, Australia

I agree with the praise of TPTTF - I thought  
'The Land that Time Forgot' was a very good  
picture and I thought that 'At the Earth's  
Core' was worse. In all fairness to Arisus,  
I feel that PEOPLE THAT TIME FORGOT was a  
much better ERB story than either of the  
other two, in fact I think that in the  
present picture I saw several elements of  
OUT OF TIME'S ARYSS which I feel was an even  
better story.  
Joe Rippenger, Granada Hills, California

I enjoy FWERS very much. I especially  
enjoyed the synopsis of THE PEOPLE THAT TIME  
FORGOT in issue 4 and thought the accompanying  
photographs were great. I didn't think too  
much of the cover on No. 4, I would have  
preferred the foto of Dana Gillespie, as Ajor,  
as a cover. Now about a special issue with  
lots of fotos and articles on THE LAND THAT  
TIME FORGOT, PEOPLE THAT TIME FORGOT and AT  
THE EARTH'S CORE: movies! LAND has been on  
T.V. here in the U.S. It was on on Feb. 26  
1977 with so many commercial interruptions  
you could hardly make heads or tails of it.  
Judith Crist, the movie critic for T.V. Guide  
obviously didn't think too much of it. She  
called the special effects 'cheesy' and  
intimated the same of the dialogue and acting.  
You asked if there was anything in issue 4  
we readers did not like. Well, I thought you  
didn't mean it in this context. I sure didn't  
like the bad news that there probably will not  
be any new movies from England. Even though  
the three American International productions  
were a disappointment in regards to their  
faithfulness to ERB, I found them enjoyable  
purely as science fiction movies.  
Michael Myers, Beardstown, Illinois, U.S.A.

I saw the film PEOPLE last week and agree  
that it is the best of the three Burroughs  
films despite it being virtually a new story.  
The acting in all the films has been just right  
for Burroughs, particularly so in the present  
film where Patrick Wayne was refreshing new  
face to the scene. I liked Sarah Douglas, too,  
she fitted the ST. John Burroughs image.  
Disappointing was the shortness of the film -  
no sooner had our heroes arrived at the Ma-gas  
City than they were leaving again! Perhaps  
if the films are a big success we may get a  
chance for money to be spent on a longer one.  
Tom Rookes, St. Giles, Lincoln.

# Tarzan of the Apes -

(AN ANATOMICAL APPROACH WITH REGARD TO THE MOVIES)

by MARTIN SMIDDY

TARZAN OF THE APES has been with us now for over sixty years and for almost that length of time he has been a big box-office attraction, in whatever form the Ape-man has appeared; silent, talkie, black & white or colour. Fifteen men have played the role with differing degrees of popularity, yet who was the best Tarzan? Without a doubt the most popular Tarzan was Johnny Weissmuller, and to some he was the best. But I want to try and link the Tarzan that E.R.B. created, using carefully selected extracts from his books, to each of the actors who have played Tarzan. As we look at some of the quotes, it will become immediately obvious that several of the actors should never have donned the loin-cloth, but others will need closer inspection into their physique. At the end we should have arrived at what Tarzan was meant to look like in the books, and which actor resembles the character closest. But, let's get on with it.....

Aptly, the first Tarzan film was based on "TARZAN OF THE APES", the book that E.R.B. wrote to introduce his jungle-dweller. Released in 1918 it starred Elmo Lincoln as Tarzan the man and Gordon Griffiths as Tarzan the boy. Chapter V of "TARZAN OF THE APES" (P.35) supplies a vivid description of Tarzan as a ten year old boy:

"From early infancy he had used his hands to swing from branch to branch after the manner of his giant mother and as he grew older he spent hour upon hour daily speeding through the tree-tops with his brothers and sisters. He could spring twenty feet across space at the dizzy heights of the forest top, and grasp with unerring precision, and without apparent jar, a limb waving wildly in the path of an approaching tornado. He could drop twenty feet at a stretch from limb to limb in rapid descent to the ground, or he could gain the utmost pinnacle of the loftiest tropical giant with the ease and swiftness of a squirrel. Though but ten years old, he was fully as strong as the average man of thirty, and far more agile than the most practiced athlete ever becomes. And day by day his strength was increasing."

The resemblance of Gordon Griffiths to Tarzan ends at the fact that he was ten years old. But where could any film director find a boy to fill Burroughs' description anyway? As Griffiths is the only actor ever required to play Tarzan the boy, he must be the best...the worst too, but we need not dwell on that!

In chapter XIII of "TARZAN OF THE APES" (p.90) we get the first full description of what E.R.B. envisaged as his ideal man:

"The young Lord Greystoke was indeed a strange and warlike figure, his mass of black hair falling to his shoulders behind and cut with his hunting knife to a rude bang upon his forehead, that it might not fall before his eyes. His straight and perfect figure, muscled as the best of the ancient Roman gladiators must have been, and yet with the soft and sinuous curves of a Greek god, told at a glance the wondrous combination of enormous strength with suppleness and speed".

To how many of the screen Tarzans does this seem valid? We shall see later! By the time we reach chapter XVI of the same book, Burroughs arrives at the description that remains throughout his Tarzan series. This is put in the thoughts of Professor Porter as he observes what Mr. Philander sees at their first meeting with Tarzan:

"When he saw Mr. Philander pointing to something behind him, he turned to behold a giant, naked but for a loin-cloth and a few metal ornaments, standing motionless before them." (P.119)

At this point we would do well to define a "giant". The Penguin English Dictionary defines it as an "abnormally large human being"; but according to Frederick Drimmer in his book "Very Special People" a giant today is regarded as a man who is two metres tall (6ft 6½ ins. or more) but I don't suppose E.R.B. meant it that literally! I think he wanted Tarzan to appear to be a giant-amongst-men, in a comparative sense: to Prof. Porter and Mr. Philander he would look like a giant because they were little old men. Another factor worth bearing in mind could be the fact that at the turn of the century the average height for man was not what it is today, so, six feet and a couple of inches, (as Tarzan was described in "THE RETURN OF TARZAN"), would appear to be more than that it is.

Apart from height, however, Tarzan had a more than "well-filled-out" frame, which would exaggerate his size. Let us see what impressed Jane about Tarzan in their first encounter:

"As the great muscles of the man's back and shoulders knotted beneath the tension of his efforts, and the huge biceps and forearm held at bay those mighty tusks..."  
"TARZAN OF THE APES" Ch.XIX (P.143)

This of course is not the only time that reference is made to the size of Tarzan's muscles; for example:

"With long sweeps of his giant muscles, Tarzan sent the little craft speeding towards the beach."  
"THE RETURN OF TARZAN" (p.135)  
"Tarzan put a broad shoulder beneath the bole of the tree.... slowly he extended his giant thighs."  
"THE BEASTS OF TARZAN" (P.33)

Tarzan never failed to impress the women, perhaps none so much as La of Opar, as seen in this next quote from one of their earliest meetings in "TARZAN AND THE JEWELS OF OPAR" (p.68):

"She looked upon his perfect godlike figure and upon his handsome smiling face...How beautiful he was! La bent over him looking into his eyes. How perfect was his figure. She compared it with those of the gnarled and knotted men from whom she must choose a mate, and La shuddered at the thought.... She saw his giant and perfect form."

But perhaps one of the best visual descriptions of Tarzan appears in "TARZAN AND THE LEOPARD MEN", when a startled native discovers the disabled Tarzan trapped in the jungle. The following quote is specially grouped together here, compiled from pages 10, 11 and 12 early on in the book:

"He saw a giant white man, naked but for a loin-cloth of leopard-skin, pinned to the ground by one of the branches of the fallen tree... he found that a single branch across the latter's body prevented the prisoner from getting his arms, equipped with giant muscles, into any position where he might use them effectively for his escape."



"He noticed the clean-cut features, the magnificent physique. The flowing muscles that rolled beneath a skin, sun-tanned almost to the hue of his own, impressed him by their suggestions of agility and speed combined with great strength."

I particularly like this description as it does mention Tarzan's speed and grace combined with his prodigious strength. Let us look closer at aspects of his strength and speed:

"For a time (he) in sheer exuberance of animal spirit he raced swiftly through the middle terrace, swinging perilously across wide spans from one jungle giant to the next."

"TARZAN AND THE JEWELS OF OPAR" (P.14)

" 'Your hand,' whispered Tarzan. The men in the room beyond were battering at the door. With a sudden crash it fell splintering in, and at the same instant Abdul felt himself lifted like a feather onto the roof above."

"THE RETURN OF TARZAN" (P.72)

"No ordinary man could have escaped those frightful claws... but Tarzan was no ordinary man. From earliest childhood his muscles had been trained by the fierce exigencies of his existence to act with the rapidity of thought."

"THE RETURN OF TARZAN" (p.91)

I leave these quotes to illustrate my point; I hope I have stated a good case in Tarzan's favour, showing him to be the man he really was, from an anatomical point of view. The most regularly occurring descriptions liken Tarzan to a squirrel, a giant, and having a physique like the Greek gods Mercury and Apollo, but what was it about Tarzan's environment that allowed such development?

Let us consider the physique of the Olympic gymnast, for it is a man such as this that would most resemble Tarzan in build. Why? Because the gymnast spends a few hours a day either swinging or twisting around pieces of apparatus bearing his entire body-weight on his hands and arms. Tarzan, in swinging around from branch to branch is obviously going to develop the same muscles, only more so, because that is his way of life. What apparatus does he have but branches, and are they symmetrical? Of course not, so this would necessitate constant twisting and swerving to reach first one branch then dodge a dead branch to stretch to another branch. A quick-ness of both mind and body would be needed. Shoulders and arms would receive great development, as would his abdominal section because of the need to use his legs to assist in momentum. As with gymnasts, Tarzan, participating in a great deal of physical activity would be subject to a large expenditure of energy. This would result in very little fat being stored under the skin between the muscles, thus adding to the sharp appearance of the physique. This is called definition....a "well-defined" physique is one that would have the muscle structure well pronounced, and Tarzan would have such a physique, due not only to his extreme activities, but also his diet. (This immediately rejects at least half of the actors who have portrayed Tarzan!!!).

Let us look at Tarzan's diet; we all know of the deer, antelope, zebra and boar that Tarzan ate, due mainly to the fact that the stalking of live creatures is far more entertaining than the recounting of time spent plucking defenceless fruits from trees. But Tarzan did eat fruit:...

"Moving leisurely, sometimes upon the ground and again among the lower branches of the trees, gathering an occasional fruit or turning over a fallen log in search of the larger bugs that he still found palatable as of old..."

"THE BEASTS OF TARZAN" (P.29)

The meat would provide Tarzan with plenty of protein, perhaps more so raw than it would cooked, and the fruit would provide vitamins and carbohydrates essential for sustained life. Any body-builder will tell you of the amount of meat he eats to obtain the necessary protein he needs to develop. Tarzan ate lots of meat as we know, so there would be no excuse in that department to reduce his muscle bulk.

Have you ever tried to eat raw meat? It's tough! But we learn how to combat this in "TARZAN AND THE FOREIGN LEGION":

"Clayton watched the three men chewing on bits of the warm raw meat. "That's not the way to eat it," he said.

"Tear off pieces you can swallow, and then swallow them whole. Don't chew."

But for all the fresh air, exercise and good value food, Tarzan still fell into one 'civilised' trap, even Tarzan had a bad habit for a while:

"While M. Flaubert spoke Tarzan selected a cigarette and lighted it..."

"...the utter indifference that was so apparent in every line of the nonchalant ease of his giant figure, and the even unruffled puffing of his cigarette."

"THE RETURN OF TARZAN" (P.58,59)

But that was only a short term flaw in an impeccable character. We have now completed a swift analysis of Tarzan's physique as E.R.B. intended, so let us now compare this character with the fifteen actors who have portrayed Tarzan in the forty films that have officially been released.

We have already mentioned Elmo Lincoln, the first Tarzan. He was 5 feet 11½ inches tall and weighed just over fourteen stones, his chest was massive and he had an overall bulky appearance.....too bulky, he had no definition. Although his size was impressive, his portrayal of Tarzan was not. Elmo Lincoln godlike in appearance? No, not by any stretch of the imagination.

However, after that criticism of a man who inspired Doug Brooks to change his name to Elmo, I hastily add that Lincoln was a better Tarzan than the second screen Ape-man, Gene Pollar, an ex-fireman. He stood 6feet 2½ inches and weighed almost 15½ stones, but resembled Burroughs' Tarzan not even minutely. His costume conveniently hid a reputedly large belly, and once again the definition did not tell of a rigorous life in the jungle.

However, the standard was set, and Tarzan's physique continued to decline with the appearance of Perce Dempsey Tabler in 1920, the same year as Pollar. The film was "THE SON OF TARZAN" and the accent was placed on the son, who was played by Kamuela Searle. Tarzan appeared as an old has-been, Tabler was 6 feet tall and weighed 14½ stones, but he was forty-one years old! His physique was less than average in appearance, his muscles having no definition whatsoever.

Lincoln returned to the screen for his third Tarzan film in 1921, then that was it until 1926 when James H. Pierce played Tarzan in "TARZAN AND THE GOLDEN LION". He was 6 feet 4 inches tall and 16 stones, and without a doubt the most feasible Tarzan yet, but he still lacked the giant appearance in his muscles.

Frank Merrill came in 1928 as a definite improvement. A 14½ stone, 6 feet tall man he arrived on set well qualified to play such a role for he had been a champion gymnast, trained avidly with weights and as a result had earlier been deemed "The World's most perfect man". His arms and shoulders were of giant proportions, and were very well defined. Unfortunately the censorship of the time necessitated Tarzan to wear a leotard rather than the loin-cloth that E.R.B. had intended, so we cannot assess the standard of the abdominal development of these five Tarzans, but we could see their legs. Lincoln had varicose veins, Pollar and Tabler had average legs, Pierce's were long and well made but Merrill's were positively thin, his only failing, but still making him a far more impressive and Tarzan-like figure than any of his predecessors.



In 1932 Johnny Weissmuller appeared in his first Tarzan film "Tarzan the Ape-man". He was 6 feet 3 inches and 13½ stones in weight. Needless to say he was a former Olympic champion and holder of endless swimming records. He was slender, sleek and well built - his muscles were not those of a giant as Merrill's had been, but he looked good in the part of Tarzan to a lot of people. But as with swimmers, their muscles are long and pliable, as Weissmuller himself wrote in his book "SWIMMING THE AMERICAN CRAWL" in 1930.

"Unlike the muscles of all other athletes, the swimmer's muscles are long, soft and pliable. The average athlete's muscles are short, hard, and snappy, for quick and powerful alteration of contraction and flexion. The jumper, the runner, the boxer, the wrestler get their effectiveness from sudden and intense contraction."

Tarzan would, of course, apply to the latter.

Weissmuller stayed in the role of Tarzan for sixteen years and by that time his sleek physique improved to that of a good Tarzan in "TARZAN ESCAPES" in 1936. His appearance is godlike, you must admit, but he is hardly a giant and his muscles never had the fearsome-looking, jungle-trained definition; but after that he spends twelve years getting slowly fatter and fatter, until 1948 and "TARZAN AND THE MERMAIDS" when he made the name of Tarzan a laughing stock. His 1949 relief came like a breath of fresh air - but that comes later.

The year after Weissmuller's appearance as Tarzan, former "King of the Jungle" Buster Crabbe became Tarzan in "TARZAN THE FEARLESS". Again a swimmer, he possessed a similar physique to Weissmuller; although Crabbe was only 6 feet 1 inch and 13 stones, his chest was larger than Weissmuller's, which gave him a more tapered appearance. Crabbe didn't wait until he was fat to quit playing Tarzan, he made only the one film.

The advantage of apparel is with these post-1930 Tarzans, as all before wore garments which went across the stomach and chest and over the shoulder. This serves as a disguise to a flabby waistline, but with Weissmuller came the loin-cloth at its briefest. His abdominal muscles were good at his peak, and his stomach flat. However his chest (pectoral) muscles do not have the bulk of Crabbe or the definition. So from what we saw of Merrill, his physique still bettered both Weissmuller and Crabbe, he was more rugged. But overall, Weissmuller and Crabbe did have the air of the godlike figure about them that Merrill lacked. His thin legs spoiled the whole effect, which puts Weissmuller and Crabbe slightly above Merrill in my estimation.

Following the two Olympic swimming champions, two Olympic athletes donned the loin-cloth; Herman Brix, a silver-medallist in the shot-put in 1928, and Glenn Morris, a gold medallist and world record holder in the decathlon at Berlin in 1936. Brix must have been a strong man for he threw the 16lb shot 51 feet 8 inches; he had a tough looking physique, well-defined, but somewhat lacking in the giant size E.R.B. intended, being a bit screwy looking in some poses. The Tarzan Burroughs intended would never have shown bones where there should have been muscles; and although Brix looked good when relaxed he did appear thin when making an effort.

Morris was the all-round athlete, as Tarzan would have been had he competed in sport. He was 6 feet 2 inches tall (an inch more than Brix) with a physique more rounded and less well-defined than Brix. His only film was "TARZAN'S REVENGE" released in 1938. This ended the reign of the Olympians as Tarzan actors, with the exception of Weissmuller, who went on swinging for another ten years. So as Morris left the role with his thick set well proportioned legs, and broad shoulders that somehow had a smoothness of chest and flatness of stomach that had an air of immaturity about it, so began the big decline of Johnny Weissmuller....the best Tarzan so far, closely followed by Crabbe and Merrill, despite the fact that Merrill had the better defined bulk.

1949 finally saw a glimmer of light brightening the senses of the directors who chose the actors for the role of Tarzan. Lex Barker, 6ft. 4ins. tall, 14½ stones in weight, took to the jungle. For a big man he had good definition, especially in the abdominal region; he had a big chest with well-rounded shoulders and arms. He also had something that no-one before him had, and that was the air of an English Lord. He appeared in five Tarzan films up to 1953, and I think that these were amongst the best of the series. The only anatomical factor that Barker lacked was the giant biceps, but that was soon to be remedied.

Gordon Scott stormed his way into the jungle in 1955, equipped with a 50 inch chest, 30 inch waist and 19 inch biceps; all that combined with a reputed weight of 15½ stones and height of 6 feet three inches. Gabe Escoe in his book "TARZAN OF THE MOVIES" regarded Scott as the best of the fifteen Tarzans, he was certainly the biggest to date. When he went into action his muscles rolled and knotted in true Burroughsian tradition, but when he relaxed he did take on a somewhat fat appearance although this was obviously just relaxed muscle. The muscles that Scott possessed that none before him, and only one since, were the Latissimus Dorsi, situated under the arm on the back. This is what gave Scott his tremendous tapered body. Scott was well qualified to portray Tarzan, as an true E.R.B. fan must admit; (\*) his arms, chest and back are armed with giant muscles like no other Tarzan's had been. What a pity that the planned T.V. series starring Scott never materialised; all that remains of that is a feature length film "TARZAN AND THE TRAPPERS", which was first seen in 1966 on television.

In 1959 M.G.M. saw fit to refilm their earlier "TARZAN THE APE-MAN" this time starring Denny Miller as the jungle dweller instead of Johnny Weissmuller who had been in the 1932 production. Despite his blonde hair he was every inch a Tarzan: 6ft. 4ins. tall and 15 stones in weight; at 24 years of age he had without a doubt that air of a Greek God as Burroughs had meant for his hero. Well defined and very athletic looking he would have made a superb Korak, as Frank Westwood and I have regularly agreed. Broad of shoulder, thick of chest, and tapering down to a small ~~arm~~ waist with that carved look about his abdominals, he was unfairly criticised for M.G.M.'s low budget attempt, as the worst Tarzan of all, but the release of "TARZAN GOES TO INDIA" in 1962 totally dispels that theory.

The new Tarzan was Jock Mahoney, 6ft. 4ins., 15 stones, and looking just slightly less than his 43 years; I'm sure he was never destined to play Tarzan as he had lost to Lex Barker in 1949 in a screen test for the role then! And in 1960 in "TARZAN THE MAGNIFICENT" with Scott as Tarzan; although Mahoney was taller he had nowhere near the muscle bulk or definition. He made only two Tarzan films, his second being "TARZAN'S THREE CHALLENGES" during which he was the subject of a rather ridiculous mis-casting for the villain was Woody Strode, who had previously appeared in "TARZAN'S FIGHT FOR LIFE", where he proved to be quite a handful for Gordon Scott, yet Mahoney defeats him at almost everything, proving to be unrealistic and tough to digest. Mahoney's physique did look good when he knew the camera was on him, and he remembered to tense his muscles, but all too often he must have forgotten to pose, the result being the worst built Tarzan since the talkies began... resembling slightly the build of Herman Brix. This was unfortunate as the stories were amongst the best so far.

Tarzan's next screen appearance came in 1966 with Mike Henry playing the lead in "TARZAN AND THE VALLEY OF GOLD". He had formerly played American football for the Los Angeles Rams as a line-backer. Like so many of the men in that game he was built like a train. He was 6ft. 4ins. tall, weighed 16½ stones and had obviously spent a great deal of time training with weights as his

(\*) See my Editorial on Page 3 - Ed.

physique foretells. Even when relaxed his muscles looked ready to spring into action, and when in action he had the size and definition of a modern-day body-builder. His abdominals looked like a piece of sculpture; each muscle carefully chiselled around to clean-cut edges, and, unlike Scott, that something that gave him a rugged jungle-bred dynamism. His only fault was the short back & sides hairdo that he sported, a great departure from that of Merrill's although their upper body shared the same muscularity. Mike Henry must be the "giant" that E.R.B. visualised!!! He was scheduled to appear in the 52 T.V. episodes that have been on and off our screens since 1966. However, due to a combination of a chimpanzee bite and a disagreement over his contract, Henry quit.

Ron Ely took his place, over a stone lighter yet the same height; he must have been slimmer than Henry, and he looked it. He was skinnier compared to Henry and the possessor of a physique very similar to Jock Mahoney, but still less well-defined than Herman Brix. But because he has brought the name of Tarzan back into our homes (if it ever left), he must rank alongside the most popular in the role. In fact Ron Ely has clocked up more actual screen time than even Johnny Weissmuller....if only it had been Mike Henry!! It wasn't but I imagine that Ely recognised his deficiencies for in some of the episodes he looks much more muscular than in others, as he had taken up weight training to build himself more into the Tarzan that Burroughs intended. He looked even bigger in "DOC SAVAGE - MAN OF BRONZE".

Since 1966/67 there has been no new Tarzan, despite rumours from the U.S.A. about a remake of "TARZAN OF THE APES". A body-building magazine from Canada suggests that Arnold Schwarzenegger, five times Mr. Universe, five times Mr. Olympia would make an ideal Tarzan:

"We tender the following list of roles that we think Arnold could win giant Laurels in playing.....Let us ponder his mass on film... Why not as the majestic Lord of the Jungle, Tarzan of the Apes? Or Robert E. Howard's barbarian character, Conan the Conqueror?"  
(Muscle Mag, Vol. 2 Issue 2, September 1976)

Let us hope that whoever plays the next Tarzan fills the role as Edgar Rice Burroughs intended:

"His straight and perfect figure, muscled as the best of the Roman Gladiators must have been, and yet with the soft and sinuous curves of a Greek God, told at a glance the wondrous combination of enormous strength with suppleness and speed."

TARZAN OF THE APES, Chapter XIII, P. 90.



fin



# THE E.R.B. COLLECTOR



KASH once again to all Members, and to those of you who were kind enough to write in and point out a couple of errors in listing. We make mistakes also so we don't mind being told about it. Thanks also to those of you who were thoughtful enough to enclose a S.A.S. We trust that this listing will prove helpful in helping you to complete your collections. We have received news that ACE Books have sent us off that long awaited shipment, with any luck it should be with us by the time you receive your copy of this issue. We are also awaiting a shipment from Ballantine Inc. of the 'BORIS' Calendar along with a number of the 'JURGES' Booked Set, we hope that these will also be with us soon. When sending your orders with payments would you please cross your cheques and P.O.s and make them payable to THE SPITISH EDGAR RICE BURROUGHS SOCIETY thanks.

Adverts from members/dealers should be camera-ready please, rates in the front of this issue.

**SUBSCRIPTION RATES:-** For the U.K. £3.00 for 4 issues. Foreign rates are on page 2.  
**RENEWALS:-** Many members will be receiving renewal forms with this issue which ends their present subscription, prompt renewal will ensure that you do not miss out on the following 4 issues of the 'Journal'. Please bear in mind that it is only with your continued support that we can continue to function as a Society and produce 'THE FANTASTIC WORLDS OF EDGAR RICE BURROUGHS' REGULARLY. I feel that up to now it has been pretty good.

Please address all orders to Frank Westwood, C/o 92 Chesham Road, London, N.W.5, England.

**EXCHANGE RATE** £2.00 = £1.00 Sterling. International Money Orders, P.O.s, & Girocheques accepted.

## KARIBACK

### MARSH

1. Tarsan of the Apes	4th 1919 f.	.45
2. " " "	9th 1919 f.	.40
3. " " "	19th 1920 g.	.50
4. Return of Tarsan	7th 1920 g.	.55
5. " " "	10th 1920 g.	.50
6. " " "	13th 1920 g.	.45
7. Beasts of Tarsan	14th 1920 vg. d/j	2.00
8. " " "	8th 1920 g.	.50
9. Son of Tarsan	3rd 1919 f. c/Bv.	.90
10. " " "	12th 1920 g.	.45
11. " " "	14th 1920 g.	.40
12. " " "	18th 1936 g. c/Bv.	.65
13. Jungle Tales.	4th 1920 f. c/Bv.	.50
14. " " "	8th 1921 g.	.40
15. " " "	15th 1951 g. c/Bv.	.65
16. Tarsan the Untamed	2nd 1921 g.	.95
17. Tarsan the Terrible		
(Slight tear/epine)	1st 1921 vg. c/Bv	1.95
18. Tarsan the Terrible	3rd 1933vg.fc/Bv	1.75
19. Tarsan & Golden Lion	1st/1924 vg. c/Bv	3.50
20. Princess of Mars	4th 1920 vg. d/j	2.75
21. Gods of Mars	1st 1920 g. c/Bv.	2.50
22. " " "	2nd 1920 f. c/Bv.	.75
23. Warlord of Mars	1st 1922 g. c/Bv.	2.75
24. Thuvia, Maid of Mars	2nd 1922 g. c/Bv.	2.00
25. Chessmen of Mars	2nd 1924 vg. c/Bv	3.00
26. Master Mind of Mars	2nd 1932 fine/cBv	
	d/j Hicklewright	4.50
27. Master Mind of Mars	2nd 1932 fine/cBv	2.50
28. Synthetic Men of Mars		
	1st 1941 vg. cBv	4.75
29. Pellucidar	3rd 1935 g.fcBv	.75
30. The Cave Girl	4th 1935 g.fcBv	1.95
31. The Man Without a Soul (Rare)		
	1st 1922 g. cBv	7.50

### THE BODLEY HEAD

32. A Fighting Man of Mars		
	2nd 1933 g.cBv	3.00

### GOLLINS

33. Jungle Girl	3rd 1945 g.cBv	1.75
-----------------	----------------	------

### CHAMBERS PRESS

34. Jungle Girl	1st 1933 vg.cBv	1.00
-----------------	-----------------	------

## NELSON DOUBLEDAY

35. Secrets of Mars & Synthetic	d/j & illos by	
	Fransetta.	5.75

36. The Land that Time Forgot d/j and fotos		
for the film. Complete trilogy	aint	4.00

### CASSELL

37. Tarsan & the Lost Empire 2nd 1932 (Rare)		
Very good to fine copy c/Bv.		3.50

## GROSSET & DUNLAP

38. Tarsan of the Apes: Madison Sq. wartime ed.		
In dust jacket/fablon covered vg. cBv		4.00
39. Tarsan the Terrible 4 illos by St. John		
Map by ERS and Glossary. g. cBv		2.40
40. Tarsan & the Golden Lion 8 illos by St. John		
	g. cBv	3.50
41. Tarsan & the Ant Men different text to the		
British version in parts. g. cBv		1.75
42. Tarsan Lord of the Jungle 4 illos by St. John		
	vg. cBv	3.00
43. Tarsan at the Earth's Core illo. by St. John		
vg/fine cBv		1.75
44. The Master Mind of Mars 6 illos by St. John		
	vg cBv	3.00
45. The Cave Girl (Rare) frontispiece St. John		
	g. cBv	2.00
46. The Moon Maid frontispiece St. John		
	fine cBv	1.50

### Also BURT

47. The Beasts of Tarsan 4 illos by St. John		
	g. cBv	3.20

### E.R. BURROUGHS INC.

48. Tarsan & the Foreign Legion in d/j, tears at		
epine ends 5 illos J.C. Burroughs, well used		
copy binding tight 1st. 1927 g.		3.75

### CANAVERAL PRESS

49. The Gods of Mars 9 illos by Larry Ivie		
plus d/j	mint cBv	5.75

50. ERS Master of Adventure by Richard Lupoff		
12 various illos by Fransetta/Crandall and		
Williamson. An invaluable reference work.		
1st. Trade edition hardbound worn d/j		6.00

# TOM STACEY

51. The Moon Maid d/s by J. Garthorn 1st UK ed 1972	
52. Tarsan's Quest in d/s	cbv sint 3.00
53. At the Earth's Core in d/s	" " 2.25
54. Pellucidar in d/s	" " 2.25
55. Jungle Girl in d/s	" " 2.25
56. The War Chief in d/s	" " 3.40
57. The War Chief in d/s	" " 3.00

## PUBLISHERY PRODUCTS Abridged editions

57. Tarsan & the City of Gold red cov	g. 1.75
58. " " " " orange cov	g. 1.75
both copies illustrated by J. Marsh.	

## TREASURE HOUR BOOKS

59. Tarsan in the Land that Time Forgot 48 page full colour comic in hard cover by R. Manning, Mint	1.75
---	------

60. S.B.S. Centenary Mag. Containing 1st publication of EMB's Autobiographical sketch, complete book & film listing becoming scarce, .60	
--	--

## EMB-don

61. THE TERRIBLE TINKERFOOT (Book title: The Deputy Sheriff of Comanche County) Reprint from the original mag. version in 3 issues 71-73, cov & back by John Coleman Burroughs + EMB fotos 2 sets left.	sint 3.25
---	-----------

62. EMBdon No. 68 The art of Zdenek Burian and others	n/sint .75
---	------------

63. EMBdon No. 69 Art by Burian/Whitman giveaway books/Jungle Girl, Daughter of Siva, n/sint .75	
--	--

## ALL NEW...ALL NEW...ALL NEW...ALL NEW...ALL NEW...

64. MARVEL COMICS...Tarsan Lord of the Jungle & John Carter of Mars.	
--	--

Tarsan. 1. 55p. No. 2. 40p. No. 3. 40p. No. 4. 40p.	
John Carter. No.1. 55p. No.2. 40p. No.3. 40p. No.4. 40p.	
King Size Annual Tarsan.No.1. 1977 60p	
" " " John Carter No.1. 1977 60p	

## 65. D.C. Comics

Weird Worlds No.6. 1973 stamped on cov	.25
" " " " 8. 1st issue Iron Wolf	.50
Tarsan: 1st DC Issue Apr.72 no.	.80
" 3rd " " " " "	.60
No.229-20p. 231 (100 p.)-30p. 237-240-247-	
248-249-250-251-252-253- @ .30p	
254-255-256-258- @ .35p All sint.	
Korak: 58-59 @ .30p	
Tarsan Family: 60- 50p. 62-63-64-65- @ .60p.	
Last Issue 66 (Ware/Tarsan/Korak/Pellucidar.70p.	
Gold Key: Korak. No.17. 50p 18- 60p.	
Bell Comics. Tarsan. No. 100. Vol 1. .30p	

## 66. English Comics. Williams Publishing.

Tarsan: No. 63. @ .25p.	
Korak: Nos. 37-46-50 @ .25p.	
Tarsan of the Apes 48page album in colour	
No.4. Hogarth Artwork @ .80p. sint.	
No.7. Hogarth/Dan Barry @ .75p.	
No.8. Cellardo @ .55p.	
Korak Bumper Album 48page in colour	
No. 1. @ .70p. No. 2. @ .65p.	

## 67. BROWN & MATSON

Tarsan Annual. 1977 postage included	1.90
--------------------------------------	------

## 68. GONGI

J.T. Eison's 'Bunduki' Series.	
Bunduki, 1st U.K. Publication 1975 n. 1.00	
Bunduki & Dawn 1st U.K. Pub. 1976 n. 1.00	
Sacrifice for the Quagga God	
1st U.K. Pub. 1976 n. 1.00	

## CHILDREN ALLEN Paperbacks

69. Tarsan of the Apes	rc .50
70. The Return of Tarsan	g .90
71. The Return of Tarsan	rc .45
72. The Beast of Tarsan	n 1.50
73. The Beast of Tarsan	sm 1.75
74. The Beast of Tarsan	g .90
75. Tarsan the Unstated	rc .45
76. Tarsan & the Jewels of Omar	g .90
77. Tarsan & the Lost Empire St. John cov	rc .90
78. Tarsan & the Lost Empire	rc .45
79. Tarsan the Invincible 1/6 ed	rc .45
80. Tarsan the Invincible 1/6 ed	g .90
81. Tarsan the Invincible 2/- ed	g 1.00
82. Tarsan's Quest 2/- ed	rc .50
83. Tarsan at the Earth's Core	g .90
84. Tarsan, Lord of the Jungle	g .90
85. Tarsan & the City of Gold	g .90
86. Tarsan & the City of Gold	vg 1.25
87. Tarsan Triumphant	sm 1.50
88. Tarsan & the Foreign Legion 1st UK,vg	2.00
89. Tarsan the Magnificent	g .90
90. Carson of Venus	t/g .75

## PINWACLE BOOKS

91. Jungle Tales of Tarsan 1954	vg 1.20
92. Tarsan the Invincible 1958	g 1.00
93. Tarsan & the Foreign Legion	vg 1.50
94. The Gods of Mars	vg/t 1.75
95. Pellucidar	g 1.00
96. Tarsan of Pellucidar	nn 2.00
97. The Bandit of Hall's Bend (Rare) t/g	2.25

## FOUR SQUARE

98. The Beasts of Tarsan 1964	g .60
99. Tarsan's Jungle Tales 1967	vg .90
100. " " " " 1961 1st	g .85
101. Tarsan the Terrible 1960 1st t/g	.60
102. Tarsan the Unstated 1959 1st	g .90
103. Tarsan the Terrible 1964	g .65
104. Tarsan & the Ant Men 1959 1st	t/g .75
105. Tarsan the Invincible 1964	g .60
106. " " " " 1967	t/g .90
107. Tarsan & the City of Gold 1967	g .85
108. Tarsan & the Lion Man 1st 1965	vg 1.00
109. " " " " " "	g .75
110. Tarsan & the Foreign Legion 1964	rc .40
111. Tarsan & the Madman 1st 1966	g .85
112. Tarsan & the Castaways 1st 1966	vg 1.00
113. " " " " " "	gro .75
114. Thuvia Maid of Mars 1st 1962	vg 1.00
115. Escape on Venus 1st 1966	vg 1.00
116. " " " " " "	g .80
117. Pirates on Venus 1st 1963	g .90
118. " " " " " " 1965	g .75
119. Carson of Venus 1st 1967	g .90



# NEW ENGLISH LIBRARY Tarsan (Hogarth type covers)

120.	Tarsan Lord of the Jungle 1974	m	.50
121.	" " " " 1976 different	m	.50
122.	Tarsan & the Lion Man 1974	m	.50
123.	Tarsan & the Lost Empire 1974	m	.50
124.	Tarsan & the Forbidden City 1974	m	.50
125.	Tarsan & the Foreign Legion 1974	m	.50
126.	Tarsan & the Castaways 1974	m	.50
127.	Master Mind of Mars 1973	m	.70
128.	Tarsan & the Madman 1975	m	.50
129.	Swords of Mars 1973	m	.70
130.	Pirates of Venus 1973	m	.70
131.	Carson of Venus 1973	m	.70
132.	Escape on Venus 1973	m	.70
133.	" " " " " "	rc	.40

Hogarth Covers

# BROWN & WATSON Authorized version complete texts

134.	Tarsan of the Apes	m	.45
135.	The Return of Tarsan	m	.45
136.	The Beasts of Tarsan	m	.45
137.	The Son of Tarsan	m	.45

# TARSEN BOOKS

138.	The Land that Time Forgot	m	.60
139.	The People that Time Forgot	m	.60
140.	Out of Time's Abyss	m	.60
141.	At the Earth's Core	m	.60
142.	Pellucidar	m	.60
143.	Back to the Stone Age	m	.60
144.	Land of Terror	m	.60
145.	Savage Pellucidar	m	.60
146.	The Land that Time Forgot (Movie Version)	m	.75
147.	At the Earth's Core (Movie Version)	m	.75
148.	The Eternal Savage	m	.80

# ATLANTIC BOOKS

149.	The Return of Tarsan	vg	.75
150.	The Beasts of Tarsan	grc	.40
151.	The Son of Tarsan	vg	.75
152.	" " " "	grc	.50
153.	Tarsan & the Jewels of Opar. 1.	vg	.75
154.	A Princess of Mars	g	.70

# ACE BOOKS 40¢ & 60¢ editions

155.	60¢ Tarsan at the Earth's Core	Prasetta cvr and interior illo	nm	2.50
156.	40¢ Thuvia Maid of Mars, Krenkle	vg		1.20
157.	40¢ The Mastermind of Mars	"		
158.	40¢ Interior Illos St John	vg		2.00
159.	40¢ A Fighting Man of Mars	vg		2.00
160.	40¢ " " " "	g		1.20
161.	40¢ Lost on Venus Prasetta	nm		2.50
162.	40¢ Pirates of Venus Krenkle	m		2.25
163.	40¢ The Land that Time Forgot	g		.60
164.	40¢ The People that Time Forgot	g		.60
165.	40¢ Out of Time's Abyss	nm		1.20
166.	40¢ " " " "	g		.60
167.	40¢ The Moon Maid	f/g		.80
168.	40¢ The Moon Men	"		.50
169.	40¢ The Lost Continent/Prasetta	m		2.25
170.	40¢ The Eternal Savage	m		2.00
171.	40¢ Carson of Venus	g		.75
172.	40¢ Escape on Venus	m		2.25
173.	40¢ Tamar of Pellucidar	g		1.00
174.	40¢ Land of Terror Prasetta	m		2.50
175.	40¢ Savage Pellucidar Prasetta	nm		2.00
176.	60¢ Back to the Stone Age	m		1.25

# ACE BOOKS cont.

176.	60¢ Back to the Stone Age	g	.80
177.	60¢ The Wizard of Venus & Pirate Blood	m	1.90
1st edition anywhere of both stories m 1.90			

# NEW ACE BOOKS Prasetta/Krenkle covers

178.	Pellucidar...Tamar of Pellucidar...Moon Maid		
	Moon Men...The Lost Continent...The Rider...		
	The Lad & the Lion...The Caldeas Affair...		
	Beyond the Farthest Star...The Eternal Savage		
	Pirates of Venus...Lost on Venus...		
	Escape on Venus...Wizard of Venus...		
	The Land that Time Forgot (Movie Cover)		
	The People that Time Forgot...Out of Time's Abyss		
	Return of the Mucker...Land of Hidden Men		
	(Jungle Girl)		
	m. all @		.90

# OLD BALLANTINE BOOKS

179.	The Beasts of Tarsan	Nov 63.	g	.70
180.	Tarsan & the Golden Lion	Jan 74		
	Tarsan & the Lion Man	Mar 74		
	Tarsan & the Leopard Men	Mar 74		
	Tarsan & the Forbidden City	Mar 74		
	Tarsan the Magnificent	Mar 74		
	Tarsan & the Madman	Mar 74		
	Tarsan & the Castaways	Mar 74		
	All mint @			.75 ea.
181.	The Warlord of Mars	Jul 67	g	.75
182.	A Fighting Man of Mars		grc	.50
183.	John Carter of Mars/Skeleton Men			
	of Jupiter		vg	1.25
184.	The Lad & the Lion (Scarce) let pb	nm		2.75

# NEW BALLANTINE BOOKS

185.	Tarsan Series			
	Tarsan of the Apes...The Return of Tarsan			
	The Beasts of Tarsan...The Son of Tarsan			
	Tarsan & the Jewels of Opar...Jungle Tales of			
	Tarsan...Tarsan Lord of the Jungle (Doris)			
	At the Earth's Core...Tarsan & the City of Gold			
186.	Martian Series			
	A Princess of Mars-The Code of Mars-The			
	Warlord of Mars-Thuvia Maid of Mars...			
	The Cheesemen of Mars-The Mastermind of Mars			
	A Fighting Man of Mars-Swords of Mars			
	Synthetic Men of Mars-Illans of Cathol			
	John Carter of Mars.		m	.85 ea.
187.	A GUIDE TO BARSOOM by John F. Roy		m	1.25
188.	Apache Devil		m	1.00
189.	THE MAN WHO CREATED TARZAN by Porges			6.80
190.	TARZAN, D.C. Digest Comic Book.			
	No.1. Vol 1. Warning art, 1972		m	.85
191.	STARTLING MYSTERY STORIES	Winter issue No.14		
	The case of the Doctor who had no business.			
	A meeting between Dr. Watson & ESP.			
	by Richard A. Lupoff.		m	2.00
192.	'THE MARTIAN' Reprinted by the Society from			
	from the 1950's Sun Comic Weekly Strip based			
	on 'A PRINCESS OF MARS' Art by Bob Pomeroy.			
	Issue limited to 500 copies			2.75

193. Tarsan Cigarette Cards Set of 50 Ltd s	.90	194. Elmo Lincoln Set of Photos (rare)	.85
195. <u>PAY BOOKS</u> Fantastic Art of F.Frasetta		196. BACK ISSUES Fantastic Worlds No. 1.	1.25
Post Inc. No.2.	3.50	" " " 2.	.75
197. <u>BALLANTINE</u> Tarsan Calendar 1978		Burroughsiana Our First Publication	1.35
14 stunning colour illus by 'Boris'	3.40	198. <u>NEW AGE</u> I am a Barbarian-Bandit of Hell's	
		Bend-Deputy Sheriff-Girl from Hollywood.	1.40

As all of you will have seen in our last issue, we were intending to hold a Convention sometime this year but for many reasons this has not been possible. The Society had obtained permission from John Dark the producer of the Amicus films of ERS, to have on display some of the costumes and props from the three films. The famous Burns Hogarth was also to have been guest of honour but the latest news we have received is that his projected trip to Europe has for the time been postponed. Meanwhile we have not been exactly idle, the Society has been in touch with an organization called 'WORLD OF VISUAL EFFECTS' and in a sense we are combining forces so that at least all the ERS Soc. members can at least have a get-together.

## 18th, 19th & 20th DECEMBER 1977

THE WORLD OF VISUAL EFFECTS

Is dedicated to all those special effects artists, that helped you walk up the yellow brick road and journey to the outer galaxies and the other magic that they created for you over the years. The World of Visual Effects will show you models, sets, costumes, visualisations and excerpts from such movies and TV shows as 'STAR WARS' 'DR. WHO', 'SPACE 1999' and 'THE LAND THAT TIME FORGOT & THE PEOPLE THAT TIME FORGOT'. Guest stars from some of these shows will appear during the course of the three days of the exhibition.

The Exhibition will be an adventure and a personal discovery of the ways that visual effects are achieved:

It will be fun for both adults and children---It will have daily activities of film art and music---Personalities will be there to meet and entertain you---It will have separate shows in the theatre in the evenings---An exhibition Press Officer will secure maximum coverage in national press, monthly and weekly magazines, also radio & TV.

# THE WORLD OF VISUAL EFFECTS

**\* STAR WARS \***

**\* DR WHO \***

**\* PEOPLE THAT TIME FORGOT \***

**\* SPACE 1999 \***

AT  
WEMBLEY CONFERENCE CENTRE  
WEMBLEY, LONDON

# EDGAR RICE BURROUGHS

THE MAN AND HIS LETTERS TO A FRIEND  
BY FRANK PAUL SCHONFELD

This appreciation of Edgar Rice Burroughs can only be written by me, for this is the story of a friendship existing only through the written word and which endured for thirty years.

I wrote my first letter to Edgar Rice Burroughs in the late months of 1919, coming up into the early weeks of 1920. I was then a young lad of sixteen years and at that time had read the first few books of Tarzan and John Carter. Since I was of an age when I could read a book and analyse what I read, I had at this stage exhausted my father's collection of Dickens, Poe, Ballantyne, Stevenson, Dumas, Hugo - even 'Eric, or Little by Little', 'Uncle Tom's Cabin', Christie's Old Organ - and many more, including several volumes of verse. Having now been thrilled with Tarzan of the Apes and the exploits of John Carter on Mars, I was well and truly hooked, and though I did not realise this significant fact, I had become a completely dedicated 'fan'.

It was in a copy of 'Boy's Cinema' that I came across a photograph of the author of these wonderful tales, giving an address in California. It was my enthusiasm for his book that urged me to write to him and express my great admiration of them and hoping there were more to follow. Imagine my unbounded delight when I received an answer thanking me for my kind interest in his work and telling me one or two new titles would shortly be on sale in England. Thereafter, I kept a watchful eye on bookshop windows, snapping up the Burroughs books as they were published. And with each new novel I read I had the temerity to write to the author and air my appreciation, criticism, general opinion; and always did I have an answer. I remember, even in those very early days, him saying in one of his letters that 'criticism was one of man's most popular pastimes'.

So began my long years of correspondence with Edgar Rice Burroughs. I sent my first letters to his office at 544, South Gramercy Place, Los Angeles, California; later on, he moved to 306, Hohm Building, 6th & Western, L.A. (I wonder if those buildings still exist?) One of his letters from the latter address was to thank me for sending him the hand-duplicated octavo sheets of London's daily news-sheets issued during the General Strike of 1925 - and he concluded by writing 1½ pages of a vivid description of a recent journey he had made to Chicago:-

"This," he wrote, "is only two thirds of the way across continental America, and yet thousands of volumes have been written about the narrow strip that may be seen from the railroad right of way along which I passed....as the train thundered along, passing through Cajon Pass, dropping down to the Mohave Desert, skirting Death Valley; then into Nevada and Utah, passing the Great Salt Lake where I have tried to swim but the water is so heavy that it is hard to make headway, though one can sit up straight in the water clasping the knees with the hands and bob around very comfortable without danger of sinking.

Then past Ogden, turning east into the Wasach Mountains where the scenery is out of this world. Then Wyoming and Montana, two great wool-raising states. The route then follows the old overland trail which the pioneers covered following the Lewis and Clark expedition. Along this same route came the Mormons who settled in Salt Lake City, a large contingent recruited from England. Near North Platte we saw Buffalo Bill's ranch from the train and across the Platte river the point at which the animals and emigrant

waggons crossed in the photoplay 'The Covered Wagon'. Still on through a corner of Colorado, re-entering Nebraska; over the muddy Missouri at Omaha, crossing the Mississippi in the middle of the night."

Interspersed with what I have copied from his letter, ERB went into lengthy descriptions of the beauty and vivid colouring of the country, the desert, the mountains, the farmlands, and he ends with: "...so often is beauty close at hand, so what is the use of travelling? If you look for it you can doubtless see the whole of the world in England."

The above extracts were written June 16, 1926; I have introduced these extracts in a condensed version from his letter to show the writer's ability to write poetically about REAL nature as seen in his own country as well as in the imaginative worlds of Barsoom, Pellucidar and Venus.

It was about this time I received a letter from California, signed Alice Herndon, who said she was an 'occasional typist' for Mr. Burroughs. (At that time he put out his MSS to a typing pool). Alice Herndon had chanced upon my name and address and took the liberty to write to me. It will be no surprise to you to learn that, after answering her letter, we became firm friends, and this lasted for several years. One day she wrote to me to say she was going on a holiday in Mexico. I never heard from her again. I have often wondered since what might have happened had she not gone away. Our letters, about one per week, were becoming, well, very confidential and very much more than just friendly - and we had reached the point of exchanging gifts. Then...fini!

Very soon Edgar Rice Burroughs began obtaining the land-property of a General Otis in the San Fernando Valley; there the author installed himself in what was to become Tarzana Ranch, Reseda, the next address to which I sent my letters. By now my correspondence had graduated into personal matters, and I think ERB must have known as much about me as I did myself. Nevertheless, his answers to every letter of mine came regularly and without too long an interim between receipt and reply.



\* A female figure dashed into the midst of the hostilities, and, with a suddenness similar to their own, ceased that it was brought from god, sent back the advancing hosts.

For some time now he had got into the habit of inserting a slip of paper in with his letters, and on the slip was typed the list



of all his published books, and as each slip arrived, so the list of titles grew. This list enabled me to keep-up-to-date with all his new issues and, of course, I snapped them up as they came out - notice of their forthcoming publication being advertised in newspapers and/or magazines, as was the trend in those days.

As he bought up more land around his home he dropped the 'Ranch' from his address and it became just plain Tarzana. Some years later he began selling off plots of land, gradually at first, then rapidly, the land was acquired, peopled and prospered and in time it became the city of Tarzana.

But marital problems changed his way of life and soon he was living on the island of Oahu in the Pacific group of Hawaiian Islands. Thus I now had another address to write to - 1298, Kapiolani Boulevard, Honolulu, T.H. It was here on December 7 1941, that he was an eyewitness to the bombing of Pearl Harbour.

Great Britain was at war. I had already been a Territorial soldier for some years so I had been automatically mobilised, but wherever I went I always managed to maintain a fairly frequent latter-service with Edgar Rice Burroughs, and he always continued to acknowledge them, sending them to my home address, from which my family would forward them to wherever I was at the time. On the day Pearl Harbour was bombed, I sent a cablegram to John Coleman Burroughs, the younger son, asking for news of his father. I had a cable reply in record time saying all was well with him, he was quite safe and sound. Then, as is well known, ERB became the oldest accredited United States Press correspondent in the Pacific theatre of war, and at the end of the war he was 70 years old.

When I first began my long-term correspondence with ERB, I was living at 15, Lower Church Street, Croydon, Surrey (now vanished by area development). That, as an address, was fairly acceptable, but just after the start of the war my family moved to 'Tweed Bank', 3 Langdale Road, Thornton Heath, Surrey, and this grandiose title proved somewhat worrying to Mr. Burroughs, for, in one of his letters to me he 'doth protest':-

".....if that isn't a godawful address! but typically English. After one gets your address typed he is about worn out. I think you English should do something about it. Something tells me it may be just English swank to impress barbarians - I almost blush at my unimpressive address while comparing it with yours."

In 1931 Edgar Rice Burroughs began publishing his own books, the firm now designated as Burroughs Inc. Tarzana, California. From about 1934 ERB began sending me each new copy as it was printed; this generosity in sending me his newest novel was never asked for by me - it was just the fine friendly gesture of this most remarkable man and good friend. Letter dated Honolulu, 1941:

"I am delighted to know you are still getting enough food at home. It may be the policy of our present administration to let us believe that you are not so that we shall be more amenable to the idea of convoying. We are not told you are starving, but your shortages are so often played up, and the suggestion that you may be soon starving if we don't get more supply ships through the German blockade is left with us. On the whole, you eat as well as we do; I am stopping at an hotel which employs an Oriental cook who, I believe, took a correspondence course in 'How to spoil your food and poison people!', graduating magnum cum laude and receiving his Phi Beta Kappa Key. He must have majored in unpalatable sauces...."

Honolulu 1941:

"We are having a hell of a war right now on this island with training manoeuvres. Night before last there was a blackout,

and this morning the enemy started dive-bombing Fort Ruger, which is next door to my hotel. They started at seven o'clock, which to me is no time to start to dive-bomb. Then they went at it again about one this afternoon while I was sitting out in front of my quarters tanning the top of my head. The grounds of the hotel are a veritable forest of cocoa palms, some of the buzzards missed the top-most fronds by a matter of only a few feet. But such is 'war'. You ask me if I hear English radio programmes? I get KGU, which is located about three miles from the hotel in the heart of Honolulu. I don't even get our own mainland, much less England."

Honolulu, August 18, 1941:

"It took your letter of July 19 one day less than a month; so things are picking up. For the first time a censor snipped something from one of your letters. I think it was probably your battery and regiment designations. It is probably just as well, as I might have inadvertently mentioned it in front of a Japanese servant and the word have gotten back to the Son of Heaven, who, I suppose, is sitting up nights wondering where in hell your regiment is located.

I enjoyed your poem THE LAMENT OF TOMMY ATKINS. I know just how you fellows feel, but I also know that these seemingly trivial and foolish requirements are necessary to the maintenance of discipline, the up-build of morale, and the fostering of pride in one's outfit. There is nothing more lamentable than a sloppy military unit.

You must have enjoyed the cricket match; do you know, I have never seen one. Every Sunday afternoon I go to the baseball games here. In the league there is a Navy team, an Hawaiian team, a Portuguese team, a Chinese team, and a Japanese team. I forgot: there is also a haole team (a haole is a white man.) Yesterday the Chinese team beat the Japanese team 5 to 0. The Japanese team is whole Japanese; on the Chinese team, a Samoan plays 1st base, an Hawaiian 3rd base and yesterday a Negro pitched. The audience is just as mixed. There were nine thousand there yesterday, every shade of yellow and brown. An extremely good-natured crowd, ribbing the umpires and players continually. Nowhere in the United States can these teams and the audience be duplicated.

We have other things here. One of them is the only throne in the U.S.A. upon which a ruling monarch has sat. It still stands in the throne room of Iolani Palace, now occupied by the Territorial Governor. And, like Ireland, we have no snakes. (Here follows a lengthy discourse on fish and animal life on the island, mingled with insectivora. FPS) I trust you have profited by this treatise on anthropology, archaeology and entomology; I seem at a loss for something to write about and there is no sense in writing about the war - it might be over by the time you receive my letter, or the U.S. might be desperately engaged with the Swiss Navy."

MORE OF FRANK SCHONFELD'S FASCINATING REMINISCENCES AND LETTERS TO  
AND FROM E.R.B. IN THE NEXT ISSUE!

# THE OLYMPIC MARVEL

THE MAGNIFICENT ATHLETE ..... OF TARZAN IN GUATEMALA

BY

DOUG KIMO BROOKS

The new adventures of

## TARZAN



LOOP

### THE GENIUS

By the time the year 1934 arrived Edgar Rice Burroughs realized it was high time he reaped some of the revenue from his own creation. The major producing companies had, for 16 years or so, amassed fortunes out of his brain-child, Tarzan, and it was time that he reaped the benefit...it was his genius that had created Tarzan. So, back in the summer of 1934 three men met with the idea of forming a film organisation for the sole purpose of promoting Tarzan pictures.

### GLOBE TROTTER

They were Ashton Dearholt, silent film actor, adventurer and globe trotter, Ben S. Cohen and George W. Stout. Of course Ashton Dearholt had been in films for many years and in 1916 played a villain. Their idea was to establish a film company, linking up with Edgar Rice Burroughs -- as E.R.B. could best advise them on the stories and, at the same time, reap some reward from the motion pictures -- as the big studios had been acquiring millions from Tarzan business.

Now, there was a story in its tentative stages, written and conceived by the genius of Edgar Rice Burroughs, given the temporary title of "TARZAN AND THE GREEN GODDESS". All three executives agreed, and so the organisation was launched, and ultimately Burroughs-Tarzan Enterprises emerged.

This story became the first objective of Burroughs-Tarzan Enterprises, and so the nucleus of a production was created. A screenplay was written around this sensational story, the adaptation by Charles F. Royal and Edwin Blum. The screenplay was given the temporary title of "TARZAN IN GUATEMALA" and switched around finally settled down as "THE NEW ADVENTURES OF TARZAN". This picture was to turn out to be so unique that it was to be made in its entirety without resorting to a studio or without any fake Hollywood sets.

A motion picture organisation launched without a studio?

Sounds incredible.....though I must confess it had often run through my mind on more than one occasion, but it did not sound logical. Nevertheless it did take form in actual fact. As Burroughs' fantastic story was laid in Guatemala, Central America, one of the four executives suggested Guatemala as the exact locale, and so the three all agreed.

Now, this must surely be the very first Tarzan picture ever to be made without a studio, and so the whole production must be made on location. A location had to be decided upon -- and it must definitely be somewhere nearer than Africa, as they could not bear the tremendous expense of transporting masses of freight and equipment all the way to this great continent. One reviewer said about this fantastic film, "Who said there was nothing new under the sun?" Herman Brix, in a production,

A thrill a minute!  
THE SENSATION OF THE AGE!

## TARZAN

### AND THE GREEN GODDESS

MORE SENSATIONAL  
MORE THRILLING  
THAN ANY  
PREVIOUS  
TARZAN!



EDGAR RICE BURROUGHS' ALMOST UNKNOWN ADVENTURE

## TARZAN

GIRL'S CHOICE



From May 7 to 14



From May 15 to 22

EDGAR RICE BURROUGHS' THRILLING NEW PICTURE

## TARZAN

### AND THE GREEN GODDESS



EDGAR RICE BURROUGHS' STORY OF THE AMAZING POWER OF THE GREEN GODDESS



From May 15 to 22

"THE NEW ADVENTURES OF TARZAN", that marks a new and refreshing departure in the presentation of jungle adventure films. This is the first time in Tarzan history (1934) that an entire motion picture company with tons of freight and an entire sound studio, trekked directly into the heart of the wilderness to make a picture.

The result more than justified the effort for "THE NEW ADVENTURES OF TARZAN" combines all the thrills of action of the famous TARZAN stories with the stark realism of an actual jungle locale. Little wonder they called this picture a NATURAL.

#### THE BRIGHTEST STAR

Burroughs chooses Brix.....America's most perfect athlete! Such was the honour accorded Herman Brix (later Bennett), Olympic Games star and college football hero, by Edgar Rice Burroughs, America's most widely-read author of adventure, when plans were made by Burroughs-Tarzan Productions to film the first of this author's stories.

After a nationwide search and the test of many modern combined Adonis and Hercules, Burroughs personally selected Herman Brix to enact the Tarzan role in "THE NEW ADVENTURES OF TARZAN", which proved itself a highly popular attraction with movie-goers throughout the world. Yes, after a nationwide search of some months Brix was chosen from more than 100 candidates. What finer accolade could be conferred on the picture, than for the star to be selected by the very author himself.

When plans were laid to produce "TARZAN AND THE GREEN GODDESS" Herman Brix (Bruce Bennett) was naturally again set for the title role without hesitation.

Famous stars, football champs, athletes and scores of others contended for the big prize. Brix topped the list with his all-round qualifications and characteristics -- being the perfect physical specimen in height, weight, looks and ability. Herman Brix, at that time, stood six feet two and one half inches high, and weighed in at 203 lbs. and was reputed to possess the largest chest expansion of any college athlete in the West. Possessing long hair, a gorgeous body and a deep bass voice, he was the perfect Tarzan as described by Edgar Rice Burroughs in his amazing stories.

#### BRAVE ULA HOLT

No more suitable player to be Tarzan's girlfriend Ula Dale could have been chosen than Ula Holt for the exotic role, who was at that time one of Hollywood's outstanding female athletes, and who appeared in Grantland Rice's "Sportlights" and should be equally at home in the new Tarzan picture as she was entirely familiar with the dangers of this wild country -- having spent many months among the Indians and natives of that Central American Republic. At the time Miss Holt said "I have made long trips by mule into both the heights and depths of the Mayan country and know its difficulties, but -- I also know of the rare beauties that will reward those who are daring enough to brave the dangers of these wild regions in search of rare motion picture entertainment and scenery of wild grandeur."

"I have spent days on high mountain passes, have camped on cliffs thousands of feet high, climbed up to the craters of active volcanoes, trekked through impenetrable jungles, swamps and crocodile-infested country -- and have been rewarded by sights of magnificence - scenes of indescribable beauty NEVER BEFORE photographed by a motion picture camera."

"This ancient land, home of the earliest civilization on the Western Continent, offers a sweeping grandeur of scenery unequalled and unsurpassed by any region on the globe."

Producers were getting wise to themselves when "THE NEW ADVENTURES OF TARZAN" was made. They were at last realising that movie fans crave realism, and want it in a big way. The day of the fake Hollywood sets was being left behind. True, there were a lot of movies, and still will be, where it is not economically possible to photograph the exact locale of the story if it happens to be in remote places or regions, but even those faraway places were receiving serious consideration by the big shots when such locations bring box-office value to the production - they want it genuine in a big way.

(PART TWO OF THIS ARTICLE WILL APPEAR IN ISSUE SIX OF FANTASTIC WORLDS OF E.R.B.)



The first Editor to bring Danish translations of E.R.B. was named "Steen Hasselbachs Forlag" who brought the following titles into print:

TARZAN, ABERNES KONGE	TARZAN OF THE APES	1919	159 pages
TARZAN VENDER TILBAGE	THE RETURN OF TARZAN	1920	157
	THE BEASTS OF TARZAN		
TARZANS SØN	THE SON OF TARZAN	1921	148
TARZAN OG OPARS JUVELER	TARZAN & THE JEWELS OF OPAR	1922	148
VILDMANDEN TARZAN	TARZAN THE UNTAMED	1923	154
TARZAN I JUNGLEN	TARZAN THE TERRIBLE	1924	157
TARZAN OF DEN GYLNE LØVE	TARZAN & THE GOLDEN LION	1925	150
TARZAN OG DVAERGENE	TARZAN AND THE ANT MEN	1925	149
I JORDENS INDRE	AT THE EARTH'S CORE	1926	147
DEN SKJULTE VERDEN	PELLUCIDAR	1927	208
FLUGTEN TIL MARS	A PRINCESS OF MARS	1927	197
MARSGRUBERNE	GODS OF MARS	1927	208
KRIGSHERREN AF MARS	THE WARLORD OF MARS	1928	192
TARZAN, JUNGLENS HERRE	TARZAN, LORD OF THE JUNGLE	1928	150

The translator of APES, RETURN and BEASTS was a lady named Anna Brosboll. She mistreated the books somewhat, as I found out when I read the English editions at a later time. The books were somewhat condensed and abridged. In Apes the last two chapters almost are missing. Nothing is told about the forest fire and Tarzan's meeting with Jane in America. Nor do we hear the story of the role Canler had played. It is only told that when Tarzan met Jane in America, she told her story about promising herself to Clayton. And then there is only Tarzan's statement, that his mother was an ape, and the book is finished. Return and Beasts were both printed as one book with two parts. In Return much was left out. In effect we do not hear much about Countess de Coude and the last story of the meeting between her and Tarzan in the night as well as the duel with the Count is not in the book. The story of Gemois is also very condensed as is the whole book. BEASTS is somewhat better told, but the last two chapters about the Jungle Island etc. are not included. The story of Paulvitch's sabotage of the 'Kincaid' is not told. SON was translated by Gunnar Jørgensen and it is more correctly translated than the first books, but is also condensed. In fact in Denmark the books were regarded as juvenile books, and I don't think that they were read by many adult persons. The story of the Jewels of Opar was translated by Torry Gredsted, and I think that it was much better done, but the event of La and the mad elephant is not told, and therefore the reader does not know that Tarzan and La are separating as friends in this book. The next four books of Tarzan were translated by Gunnar Jørgensen as was SON also. Both UNTAMED and TERRIBLE are terribly abridged. In the first book almost nothing is told of the events in Kuja, not of Bertha Kircher's adornment as a xujan woman.

GOLDEN LION and ANT MEN have not suffered as much as the others. As it may be known the English edition of ANT MEN differs somewhat from the American one. In the English edition the role of Esteban Miranda is omitted and the very last scene in the book is quite different, as Jane is claiming the sick man as her mate. In the American book this man is Miranda, and Tarzan appears in the last moment. The Danish translation is following the American edition quite correctly. LORD OF THE JUNGLE is translated by Aja Ingversen, who has done it quite well, and she has also translated the three Martian books. The three Martian books are better translated than those by Jørgensen, but everything concerning the human eggs, the incubator and the fact of the Martians being oviparous is omitted. The same thing can be said of the description of Dejah Thoris' adornment. It is told in the book that save for her ornaments Dejah Thoris was naked, but this fact is not told in the Danish translation. Of course the fact of Carthoris being hatched from an egg is also omitted. The books were here in Denmark regarded as juvenile books. The two books of Pellucidar were better translated (by Gunnar Jørgensen) than the books of Tarzan, but only those nine books of Tarzan, the two Pellucidar books and the three books of Mars were distributed by this editor. The editor Steen Hasselbach does not exist any more. It was dissolved about five years ago. "TARZAN OF THE APES"

was reprinted a couple of times, but not the other books. In 1933 the Editor Frederik E. Pedersen took over the E.R.B. books and brought the following titles:

TARZAN, ABERNIES KONGE	TARZAN OF THE APES	1933	Same translations
TARZAN VENDER TILBAGE	THE RETURN OF TARZAN	1933	
	THE BEASTS OF TARZAN	1933	
TARZANS SØN	THE SON OF TARZAN	1933	
TARZAN OG OPARS JUVELER	TARZAN & THE JEWELS OF OPAR	1933	
VILDMANDEN TARZAN	TARZAN THE UNTAMED	1933	
TARZAN I JUNGLEN	TARZAN THE TERRIBLE	1933	
TARZAN OG DEN GYLDE LØVE	TARZAN & THE GOLDEN LION	1933	
TARZAN OG DVAERGENE	TARZAN & THE ANT MEN	1933	
TARZAN, JUNGLENS HERRE	TARZAN, LORD OF THE JUNGLE	1934	
TARZAN OG DET TASTE RIGE	TARZAN AND THE LOST EMPIRE	1934	
TARZAN DEN UOVERVINDELIGE	TARZAN THE INVINCIBLE	1935	
TARZAN FINDER EN NY VERDEN	TARZAN AT THE EARTH'S CORE	1935	
TARZAN OG DEN GYLDE STAD	TARZAN AND THE CITY OF GOLD	1936	
TARZAN, DEN SEJRENDE	TARZAN TRIUMPHANT	1936	
TARZAN OG HANS DOBBELTGAENGER	TARZAN AND THE LION MAN	1937	Poul G. Ernst
TARZAN OG LEOPARDMÆNDENE	TARZAN AND THE LEOPARD MEN	1938	" "
TARZAN OG DET HVIDE FOLK	TARZAN'S QUEST	1939	Karen Clemmensen
TARZAN OG DEN SKJULTE BY	TARZAN & THE FORBIDDEN CITY	1940	Kai-Allen
TARZAN OG TROLDMÆNDENE	TARZAN THE MAGNIFICENT	1940	" "
VENUSPIRATERNE	PIRATES OF VENUS	1937	Poul G. Ernst
FARET VILD PÅ VENUS	LOST ON VENUS	1938	

The E.R.B. books from Hasselbach had covers drawn by Axel Mathiesen. They had also (except Lord of the Jungle and Warlord) interior drawings by the same artist. The F.E.P. books had (as far as I know) no interior drawings, and the covers were made by several artists as Nina Alrik, Aksel Alrik (Quest by P. Bech and Forbidden City by Chr. Aaby). The Mathiesen drawings were fine (some of them a little childish) but the F.E.P. drawings were almost all very childish.

After the war the following E.R.B. books have been translated:

JUNGLEDRENGEN	THE LAD AND THE LION	1950
JUNGLEPIGEN	JUNGLE GIRL	1950
TARZAN I KVIBE	JUNGLE TALES OF TARZAN (part 1)	1951
TARZANS JUNGLEVENTYR	- - - (part 2)	1951
TARZAN I JUNGLEKRIG	TARZAN & THE FOREIGN LEGION	1951

They were published by Casper Nielsens Forlag. They have not been reprinted, but I think that the F.E.P. titles have been reprinted several times after the war. Just now in the later years the first nine Tarzan books have been reprinted (about 1972) with new Italian cover art and illustrations (reprinted by F.E. Pedersen). They are not bad, but both Tarzan and Korak have golden hair! Those books were all in hard cover and juvenile style, both from F.E.P. and Casper Nielsen.

But now the Williams editor (Swedish firm?) has taken over both the comics and the novels. The comics are both Gold Key and DC and big Tarzan books, just like the English editions, I think.

DAN JOHANSSON



# erb in print

- \*\*\*\* If you have read my Editorial than you will know that I have a thing about Tarzan artwork. Not off the Ballantine Press are the last six Tarzan Novels, Volumes 19 - 24, with covers by BORIS. As Issue 6 has a special article on Boris, complete with illustrations, I won't say much about them here except that in my opinion they are among the best ERB covers I have ever seen.
- \*\*\*\* The other 'great' ERB Cover artist, FRANK FRAZZETTA has his second volume of fine art prints published by PAN BOOKS in October at £2.95. Even better than volume one, with at least 19 ERB pictures, this book is essential, invaluable, incredible, and literally fantastic.
- \*\*\*\* The second volume of Philip Jose Farmer's Oper series, FLIGHT TO OPAR (MAGNUM BOOKS, 75p) is on my bookshelf waiting for me to read it. Frankly, for me, it was overshadowed by Tolkien's THE SILMARILLION, but when I do get around to it, I am fairly confident that it will be similar to PJF's 'Haddon', which I thoroughly enjoyed.
- \*\*\*\* Having had a go in the last issue about ERB cover art in the U.K., I would now like to point out that there are two cover artists currently putting out some great covers for the Sphere and Orbit Conan Books and other collections by Robert E. Howard. If I may be allowed to digress slightly from ERB here, the entire CONAN series (apart from CONAN OF AQUILONIA, which is published by ACE, with a superb cover by Boris) is available in a magnificent matching edition from Sphere Books, with covers by Frazetta. The other Robert E. Howard books, namely THE SOWERS OF THE THUNDER, TIGERS OF THE SEA, MARCHERS TO VALHALLA from Sphere, covers by MELVYN, and OMNIBUS, THREEBLADED DOOM, LOST VALLEY OF ISKANDER and a couple of others from Orbit books are eye-openers as far as cover art is concerned, the latter (Orbit) titles having covers by someone called 'PAJ'. In the same vein, the new 'BERSERKER' series from Sphere, and 'SWORD OF THE GALE' also from Sphere and featuring Howard's Cornac Mac Art, also have covers by MELVYN and are stunning. UK ERB publishers please engage either or both artists ASAP!
- \*\*\*\* Still digressing, this time into Nostalgia country, THE BEST OF EAGLE (Michael Joseph, £5.95) is superbly produced and brings a lump to the throat of anyone who grew up with the EAGLE. Dan Dare, PC49, Luck of the Legion, they're all there, a feast of comic-book entertainment in the finest tradition.
- \*\*\*\* THE EDGAR ALLEN POE SCRAPBOOK, by Peter Heining (N.E.L. £5.95) is another coffee-table book after the same lines as Peter's earlier DRACULA SCRAPBOOK. These are so well-researched and produced that I am forced to admit that the author could do a great job on E.R.B. and I for one wouldn't mind that he'd done it rather than me.
- \*\*\*\* Marvel Comics continue to put out the best E.R.B. comics since the halcyon days of Burne Hogarth. If Marvel's Tarzan bears a resemblance to Conan the Barbarian, in my opinion that can only be a good thing, for Marvel's Conan Comics have for a long time been the very best comics anywhere in the world.
- Their TARZAN and JOHN CARTER Annuals are available from the Society, TARZAN having two of TARZAN'S JUNGLE TALES, and JOHN CARTER continuing his search for Dejah Thoris, artwork by John Buscema and Gil Kane respectively.
- \*\*\*\* The two new Wyndham ERB titles haven't arrived yet, review in \*6.
- PAUL NORMAN - EDITOR



Published by the BRITISH EDGAR RICE BURROUGHS SOCIETY

ISSN 0140-3427